EMERSON COLLEGE OF ORATORY

CHICKERING HALL
HUNTINGTON AVENUE
BOSTON

1908

"FOR OF THE SOUL THE BODY FORM DOTH TAKE,
FOR SOUL IS FORM AND DOTH THE BODY MAKE."

—Edmund Spenser.

ANNUAL CATALOGUE OF THE EMERSON COLLEGE AND THE BOSTON SCHOOL OF ORATORY

BOSTON

1908

PRINTED FOR THE COLLEGE BY
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1907—8

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Goethe's "Faust;" Personal Criticism.

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Dramatic Literature and Interpretation.

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Literary Interpretation; Analysis.

GERTRUDE McQUESTEN
Technique of the Voice; Articulation.

IDA BENFEY
Reading as a fine Art; Monologue Arrangement.

GERTRUDE CHAMBERLIN
Browning; Tennyson; Victorian Prose.

ELVIE BURNETT WILLARD
Lyceum and Concert Reading.

PRISCILLA C. PUFFER
Gesture; Elocution.

M. EDEN TATEM
Gesture; Evolution of Expression; Shakespeare.

HARRIET SLEIGHT
Anatomy; Physiology.

BLANCHE ERVING COOLIDGE
Instructor in Repertoire.

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Bodily Training.

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The Special Kinesiology of Educational Gymnastics.

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Instructor at the Posse Gymnasium.
Practical Gymnastics.

JANE E. MITCHELL
Fencing.

FANNY FERN FALK
Assistant in Dramatic Training.

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EDWARD HOWARD GRIGGS, A. M.
Moral Leaders; Art and the Human Spirit.

GEORGE P. BAKER, A. B.
Assistant Professor of English at Harvard University.
The Art of Debate.

RICHARD BURTON, Ph. D.
Professor of English at the University of Minnesota.
Dickens as Artist and Reformer.

DAVID L. MAULSBY, A. M.

Professor of English and Oratory at Tufts College.

The Drama, Old and New.

ELIZA TAYLOR RANSOM, M. D.

Home and School Hygiene.

EDWIN D. MEAD

Editor "New England Magazine."

American History.

LEON VINCENT, A. M.

Lowell; Dickens; Thackeray.

REV. A. E. WINSHIP

Editor "New England Journal of Education."

The Development of Personality.

FRANK T. MERRILL

Customs and Costumes of Old New England.

KATE GANNETT WELLS

Personality versus Mannerism.

BARONESS ROSE POSSE

Director of the Posse Gymnasium.

The Aesthetic Value of Physical Training.

Design of the College

THE Emerson College of Oratory, established in 1880, is the largest institution of its kind in the world. It is primarily a school for personal culture. It seeks to awaken in the student of expression, whether he aims to be a creative thinker or an interpreter, a realization of his own potentialities, and to give such direction to his training that he may attain them. While conserving the best traditions of the past, the college stands for thorough investigation, the most advanced educational methods, and the highest professional standards and ideals.

The work that Emerson College has done and is doing is unique. While it is called a College of Oratory, and while it emphasizes the teaching of the spoken word by careful scientific training in public speaking, it is also a school of *belles-lettres,* a school of physical training, and a school of pedagogy. It trains speakers and platform artists ; it sends forth annually a score of teachers to colleges and to normal and secondary schools in all parts of the United States and Canada.

The personal and literary culture afforded by the curriculum are of highest value, not only to those who have a professional end in view, but to men and women who do not intend to make oratory a specialty. It is self-evident that a strong personality, a cultured and noble manhood, is infinitely superior to any tricks of voice or gesture. When a man loves the truth and lives it, and can present it effectively to others, he has received the best possible preparation for the work of life as well as for the work of oratory. "The greatest thing in oratory is the orator."

The Curriculum

THE regular work of the college leading to graduation extends over a course of three years and demands of each student a minimum of at least fifteen hundred hours of class work.

The distribution of studies by years is as follows:—

	First Year	Hours per week
I 7	Analysis	1
II 2	Vocal Technique	1
II 3	Acoustics	1
II 5	Expressive Voice	1
III 2	Evol. of Expression	8
III 4	Poetic Interpret.	1
III 6	Recitals	1
IV 5	Platform Deport.	1
V 1	Anatomy	1
V 6	Physical Culture	2
V 13	Elementary Gesture	1
VI 1	Outline Hist. of Lit.	1
VI 2	What is Literature?	1
VI 15	Rhetoric	2

	Second Year	Hours per week
I 1	History of Oratory	1
I 7	Literary Analysis	1
I 4	Forensic Oratory	1
II 2	Vocal Technique	1
II 4	Vocal Physiology	1
II 5	Expressive Voice	1
III 3	Prose Forms	2
III 4	Poetic Interpret.	3
III 6	Recitals	1
IV 1	"Hamlet"	2
IV 1	"Macbeth"	2
IV 5	Platform Deportm't	1
IV 6	Pantomime	1
V 2	Anatomy	1
V 6	Phys. Cul. (Drill)	1
V 7	Phys. Cul. (Normal)	1
V 13	Gesture	1
VI 4	18th Cen. Literature	1
VI 14	Versification	1
VI 16	Rhetoric	2
VII 6	Personal Develop.	1

	Third Year	Hours per week
I 2	Bible & Hymn Read.	1
I 3	Extemp. Speaking	1
I 4	Forensic Oratory	1
I 5	Parl. Practice	1
I 6	Debate	1
II 2	Vocal Technique	1
II 5	Expressive Voice	1
III 4	Poetic Interpretation	2
III 6	Recitals	1
IV 2	"As You Like It"	3
IV 2	"Hamlet"	3
IV 6	Pantomime	1
IV 7	Dramatic Art	1
V 3	Nat. Therapeutics	1
V 8	Theory of Swedish Gymnastics	1
V 9	Swedish Gymnast.	2
V 13	Gesture	1
VI 5	Literary Criticism	1
VI 8	Victorian Prose	1
VI 9	Study of Dickens	1
VI 11	Prose of 18th Cent.	1
VI 12	Shakespeare & Dante	1
VI 17	Rhetoric (Normal)	3
VII 2	School Management	1
VII 3	Normal Class	2
VII 4	Psychology	2
VII 6	Personal Develop.	1

The Roman numerals refer to the seven different groups of studies in the three years' course; the Arabic figures to the different courses given under each group. A more detailed statement will be found in the following pages.

For studies of the Post Graduate Course (Fourth Year) see "Post Graduate Department," page 24.

Courses of Instruction

THE methods of instruction of Emerson College differ fundamentally from those usually employed in teaching oratory. While many methods work for simulation of power, this method develops real power by cultivating those qualities of mind and heart which lie behind all expression, and which spontaneously create its requisite artistic forms.

There are seven general groups of studies, including about sixty courses, which may be designated as follows:—

I. ORATORY
Public Speaking; Argumentation; Debate.

II. VOICE TRAINING
Voice Technique; Tone Expression; Vocal Physiology; Acoustics.

III. LITERARY INTERPRETATION
Evolution of Expression; Poetic Interpretation; Critical Analysis.

IV. DRAMATIC AND PLATFORM ART
Shakespeare; The Poetic Drama; Practical Theatric Training.

V. PHYSICAL TRAINING
Anatomy; Physiology; Gymnastics; Expressive Physical Culture; Gesture.

VI. LANGUAGE AND LITERATURE
English Literature, Rhetoric and Composition.

VII. PEDAGOGY
Normal Training; Psychology; Philosophy.

The distribution of studies in the order of years will be seen in the following pages. A course of twenty-five individual and private lessons is included in the regular work of the Freshman and Graduate classes.

1. Oratory

DEAN SOUTHWICK, MR. TRIPP, MR. KIDDER

1. History of Oratory. Lectures upon the lives and times of the great orators; critical study of famous orations; sources of the essentials of public speaking; methods of leading orators; study of examples from Demosthenes, Cicero, Burke, Pitt, Grattan, Henry, Webster, Lincoln, Phillips.

2. Pulpit Oratory. Bible and Hymn Reading.

3. Extemporaneous Speaking. Discussions upon current events and topics from history, biography, and literature; arrangement and analysis; the use of anecdote; post-prandial speaking; the delivery of original orations. Forensic delivery.

4. Forensic Oratory. Principles of Forensic delivery; application to the preparation of school orations and declamations. Practical drill in assigned material.

5. Parliamentary Rules and the Conduct of Meetings.

6. Debate and Principles of Argumentation.*

7. Psychologic and Pedagogic Principles in the analysis of Oratory, Literature, Music, and other forms of Art, and their practical application in literary interpretation. The study of the central idea in its obvious intent; the analysis of this idea, or the study of the parts; the relation or service of each part to the whole; the relation of these parts to each other as shown in the ultimate purpose.

Of the above courses, No. 1 will be given once a week during the second and third years; No. 2 is given once a week during the third year; No. 3 is given once a week during the third year; No. 4 is given once a week during the second and third years; No. 5 is given once a week. during the third year; No. 6 is given once a week during the third year; No. 7 is given once a week during the first and second years.

*The literary and debating societies in connection with the college afford further opportunities for practice.

11. Voice Training

MR. KIDDER, MR. KENNEY, MRS. SOUTHWICK
MISS McQUESTEN, MRS. WILLARD

1. Lectures upon the Physiology and Hygiene of the Voice. The relations of the vital and vocal organs; fundamental conditions of voice production; relation of voice to the nervous system.

2. Technical Vocal Training. Breath control; tone projection, placing of tones; compass; development of resonance, flexibility; freedom, smoothness, purity, power, and brilliancy of tone; eradication of faults in use of voice.

3. Acoustics. The science of sounds in Language; anatomy and physiology of the vocal organs; study of Bell's Method of Visible Speech, the mechanical basis for accurate pronunciation in all languages; diacritical marks; relation of pitch to resonance, overtones; articulation.

4. Analytic study of English pronunciation and enunciation by the aid of Visible Speech. How to deal with vocal defects, peculiarities, and impediments in speech. How deaf-mutes may be taught to speak. Application of the art of Visible Speech to the pronunciation of foreign languages.

5. Expressive voice culture; voice as an interpreter of mental states; tone color and form; sympathy; beauty; relation of voice to imagination and emotion.

Of the above courses, No. 1 is given in occasional lectures during the entire course; Nos. 2 and 5 are given in practical drill work every day during the three years of the course, and once each week in special classes for instruction and individual criticism during the first, second, third, and fourth years; No. 3 is given once a week during the first year; No. 4 once a week during the second year.

III. Literary Interpretation

MR. TRIPP, MR. KIDDER, MR. GILBERT, MRS. SOUTHWICK, MRS. BLACK, MRS. WILLARD, MRS. HICKS, MRS. WHITNEY MRS. PUFFER, MISS SMITH, MISS TATEM MISS McQUESTEN, MISS CHAMBERLIN MISS COOLIDGE

1. Lectures upon the order of development of the powers of the human mind. The principle of evolution as illustrated in the history of art; significance of the "colossal," "effective," "realistic," and "suggestive" periods in art; laws of evolution as applied to the development of the powers of the orator; methods of developing these powers pedagogically considered. Lectures upon the higher criteria of criticism.

2. Evolution of Expression. The sixteen progressive and graded steps through which the pupil may be brought to a realization of the criteria of the teacher. Study of selections from the great orators, essayists, dramatists, and poets illustrative of these sixteen steps; the meaning of the steps and their relations and interdependence; drill work and application to the individual needs of the pupil.*

3. Prose Forms. Expressive study of Description and Narration. Interpretation of Oration, Exposition and Essay.

4. Poetic Interpretation. Interpretative study of Epic, Lyric, and Dramatic poetry, with special reference to the needs of the public reader. Verse forms, tune and rhythm.

5. Critical Analysis. Review of work and progress of the individual student. Personal criticism and guidance.

6. Platform Recitation for criticism.

Of these courses No. 1 is given in occasional lectures; No. 2 is given eight times a week throughout the first year; No. 3 is given twice a week through the second year; No. 4 once a week during the first, and three times each week during the second year, and twice during the third year; No. 5 once a week during the fourth year; No. 6 once a week during the four years. This course required of every regular student.

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* The methods of instruction as set forth in the graded steps of the Evolution of Expression are based upon the fundamental laws according to which the mind unfolds. The knowledge of evolution which has thrown light upon the creative processes of the universe is here employed in the development of the creative powers of the orator. With the class as an audience, the pupil is required at every step to produce positive results, and to depend for those results on his mental activity at the moment of speech. This feature of the work is fundamental, because it develops the orator's mind power; progressive, as it requires him to add something to his mind power at every step; and practical, inasmuch as his progress is constantly tested by his ability to move an audience.

IV. Platform and Dramatic Art

DEAN SOUTHWICK, MR. TRIPP, MR. KIDDER, MR. GILBERT
MR. ARMSTRONG, MR. GRILLEY, MRS. SOUTHWICK
MRS. BLACK, MRS. HICKS, MRS. WILLARD
MRS. WHITNEY, MRS. PUFFER, MISS
BENFEY, MISS COOLIDGE

1. Plot, character study and interpretation of the plays of "Hamlet," "Macbeth" and "The Taming of the Shrew."

2. Interpretative study of "Hamlet," and "As You Like It." Presentation of scenes for criticism.

3. Interpretation and dramatic study of "Othello" and "Twelfth Night," with preparation and presentation of scenes from these plays for criticism.

4. Presentation of scenes from Goldsmith's "She Stoops to Conquer" and Sheridan's "Rivals, with criticism and character analysis.

5. Platform Department. Laws governing motion in the human body; correct sitting, standing and walking; extrance and exit; platform methods and traditions.

6. Pantomime; elementary principles; correction of defects and mannerisms in bodily expression; study of emotion in its effect upon voice and gesture; facial expression.

7. Dramatic Art; Study of Farce, Comedy, Burlesque, Melodrama, Tragedy; plot, character, incident, denouement; the technique of the Drama; dramatic criticism; stage deportment; presentation of scenes and one act plays.

8. Practical Dramatic Training; life study; costumed pantomimes; grouping and tableaux; criticism of standard plays; make-up and costume; lighting and color scheme; stage management; rehearsals and performances.

9. Impersonation and Monologue; study and discussion of the artistic principles involved; practice.

10.* Platform Art; Public Reading; the Reader's Technique; Music in Selections; Child Impersonation; Character Delineations; Scotch Dialect; Negro Dialect; Humorous Reading; Arrangement of Programmes; Interpretative Recitals; Dramatization of Novels; Choice, Abridgement and adaptation of Selections for Public Reading; Writing of Introductions; Original Work.

11. Series of Twenty-five Private and Individual Lessons in Platform Art by Members of the Faculty.

Of these courses No. 5 is given once a week during the first year; No. 1 five times a week, second year; No. 6 once a week, second year; No. 2 six times a week, third year; No. 7 once a week, third year; Nos. 3, 8 and 10 twice a week, fourth year; Nos. 4, 9 and 11 once a week, fourth year. No. 11 is not open to special students, and is available only to those holders of an Emerson College Diploma of Graduation who are candidates for the Professional and Teachers' diploma.

The study of the dramatic is given a prominent place in the work of the Emerson College of Oratory because of its eminent value as a means of personal culture; because it cultivates the imagination, which is the mother of all art; because it broadens the sympathy, which is the inspiration of all true teaching; because it nurtures that sense of beauty which refines the character.

The development of the dramatic element and its place in education, together with its relation to character-building, are discussed, and plays are studied in their twofold relation as dramatic art and as literature. Pupils are not only given practical stage training, but as prospective teachers are taught how to produce and stage plays and entertainments of all kinds.

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* Course No. 10, "Platform Art," is given by a corps of distinguished specialists. All of them are widely known through their brilliant public work. Among these are artists of the very first rank.

v. Physical Training

DR. ALDEN, MRS. WILLARD, MRS. WHITNEY, MRS. PUFFER
MISS TATEM, MISS GILMAN, MISS SLEIGHT
MISS TODD, MISS MITCHELL

*1. Anatomy. The Animal Cell and its functions; the Elementary Tissues; the Skeleton and its articulations; the Muscular System.

2. The Viscera; the Circulatory System; Lymphatics; the Blood, Food, Digestion, Metabolism and Respiration; the Nervous System; the Senses. Applied anatomy and physiology as related to Physical Training.

3. Natural Therapeutics.

4. Lectures upon the anatomical basis for physical culture; physiological and psychological laws to be obeyed in bodily education; physical training in its relation to health and beauty; psycho-physical culture.

5. Expressive Physical Culture. Exercises for poise, presence, and bearing, for grace and ease of manner, for the vital organs, for strengthening the centres while freeing the surfaces, for respiration; harmonic movements; marching.

6. Measurements; chest development; breathing exercises; personal hygiene. Exercises, and their effect upon the circulation of the blood and the nervous system. The Four Divisions of the Emerson Exercises in their relation to unity and expression. Ease in force; theory and practice; exercises for the vital organs.

7. Normal work. The Medical phase of physical training. Prescription of exercises. Squad and company formation; marching evolutions in accordance with United States infantry tactics.

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*In courses Nos. 1, 2 and 3 use will be made of anatomical charts, diagrams, the skeleton, manikin, blackboard drawings, and the microscope. Anatomy and physiology will essentially and definitely be related to Physical Culture.

*8. Special Kinesiology of Educational Gymnastics. Lectures, Recitations and Demonstrations on the principles and aims of Swedish Gymnastics; the study of the various classes of exercises, their mechanics and progression, their physical, physiological and psychological effects. Personal Hygiene; including health as a problem in vital economics; changes in the organism due to evolution and civilization, and the health problems arising therefrom; conditions necessary to the perfect state of the body and the activity of its various functions; causes of weakness, injury, degeneration, and disease; improvement of health and prevention of disease by hygienic means.

†9. Practice of Swedish Educational Gymnastics, including free standing and apparatus movements, with practical application of the laws of progression; military drill; gymnastic games, including basket ball; æsthetic dancing.

10. Fencing.

11. Lectures upon the Physiology of Gesture. The evolution of gesture and its philosophy; the automatic action of the nerve centres, and reflex action; relations of æsthetic physical culture to gesture; gesture and its relations to intuition: the distinction between the gesture of spontaneity and that of calculation.

12. Drill for the culture of the highest responsiveness of the nerve centres. Response to the mental concept; consciousness, affection, will, and intellect in their externalization by means of the muscles; simple forms and their combinations.

13. The Delsarte criteria of gesture. The translation of gesture at sight; bearing; dramatic attitudes; gestures and mannerisms as indices of character.

Of the above courses, No. 1 is given once a week during the first year; No 2, once a week during second year; No. 3, once a week, third year; No. 5 is given with music in the daily work of the school during the whole course; No. 6 is given twice a week during the first, and once a week during the second year; No. 7, once a week during the second year; No. 8, once a week, third year; No. 9, twice a week, third and fourth years; No. 10, once a week, fourth year; No. 12, once a week, first year; No. 13 once a week, first, second and third years and twice a week fourth year; Nos. 4 and 11 in occasional lectures during the course.

The Gymnasium Hall is fitted up with Swedish apparatus, and also with chest-weights, dumb-bells, wands, and Indian clubs, etc., all the apparatus being arranged so that the floor can be cleared in a few minutes. There are toilet-rooms, bath-rooms, and dressing-rooms supplied with lockers.

When not occupied for other purposes, the gymnasium and lecture-rooms are at the disposal of pupils for study or practice.

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*Although Swedish Gymnastics will form the basis of this course, the movements characteristic of other forms of physical training will be illustrated and discussed in order that the pupil may acquire an intelligent conception of the correct place of every kind of gymnastic movement in an ideal scheme of physical education. While a student is furnished with a sound knowledge, his spontaneity, individuality and personal power are cultivated.

†In this course, thorough scientific training will be given, fitting students to present the work in normal and high school gymnasiums. Physical examination records will be taken in order that exercises may be prescribed for the needs of each student. Gymnasium suits and shoes will be required; to secure uniformity these can be ordered at the college, where they will be furnished of the best texture and at cost.

VI. Language and Literature

PRESIDENT ROLFE, DEAN SOUTHWICK, PROFESSOR GRIGGS
PROFESSOR BLACK, PROFESSOR WARD, MR. TRIPP
MR. PAUL, MR. KENNEY, MRS. WHITNEY
MISS CHAMBERLIN

1. Outline History of English Language and Literature.

2. What is Literature? The early formative elements, the Celtic, Teutonic, and Norman-French Contributions; Chaucer, Spenser, Milton.

3. History of the Drama. Early English dramatic forms; Liturgical Plays; Miracle Plays and Mysteries; Moralties; Elizabethan and Restoration Drama.

4. Eighteenth Century prose literature — Addison, Steele, De Foe, Swift, Johnson, Goldsmith.

5. Literary Criticism. Poetry as a fine art; elements of poetical expression; ballad and lyric poetry; Burns, Scott, Wordsworth, Shelley, Keats.

6. A literary and critical study of Goethe's "Faust."

7. Study of Carlyle, Emerson, and Ruskin.

8. Victorian Prose. The Novel from Dickens to Meredith; the essay from Carlyle to Matthew Arnold.

9. Study of Dickens, with preparation of material for Dickens lectures, interpretative recitals, and readings.

10. Browning, Tennyson, and the Pre-Raphaelite Poets, with special emphasis upon the choice, arrangement, and preparation of the Reader's programmes.

11. English and American Prose Literature of Two Centuries.

12. Moral Leaders; Art and the Human Spirit; Shakespeare as Man and Artist.

13. History of Music; work of the great Composers; development of the Oratorio, Opera, and modern Art Song; Sacred Music; Cantata.

14. History and Principles of English Versification.

15. English prose composition. Weekly drills that consist of (a) the study of principles as set forth in the text-book, (b) inductive application of these principles to pictures and to selections from literature, (c) class discussion of this application

with comparison of individual opinions, (d) the writing of themes or exercises embodying the points discussed, (e) correction of this work after marginal criticisms have been made, (f) revision after criticisms of the corrections have been made; personal conferences with the teacher upon individual needs and difficulties.

16. English prose composition. The methods used in course 15 applied to the further study of the subject.

Of the above courses, Nos. 1 and 2 are given once a week each during the first year; No. 15 twice a week, first year; Nos. 4, and 14, once a week, second year; No. 16 twice a week, second year; Nos. 5, 8, 9 and 11, once a week, third year; Nos. 3, 6, 7, 10, 11, and 12 once a week, fourth year.

Course No. 12 consists of eight lectures upon "Shakespeare the Man and the Artist" by Dr. Rolfe, and of six lectures upon "Moral Leaders" by Prof. Edward Howard Griggs, open both to regular and special students and extending through the first Semester; and of eight lectures upon "Art and the Human Spirit" by Prof. Griggs, open to students of the Post Graduate class.

The course will include the following topics: The Expression and Interpretation of Human Life in Art, The Primitive Sources of Art, The Race, the Epoch and the Individual in Art, The Meaning and Function of Sculpture and Painting, The Meaning and Function of Music, The Meaning and Function of Poetry, Literature and Liberal Culture, Beauty and the Culture of the Spirit.

Prof. Griggs' course, "Art and the Human Spirit," will be open to students of the Post Graduate class, and will consist of eight lectures to be given in Tremont Temple, Saturday mornings, Jan. 30, Feb. 6, 13, 20, 27, March 6, 13, 20.

VII. Pedagogy

Normal Training, Philosophy and Psychology

MR. GRIGGS, MRS. SOUTHWICK, MRS. BLACK
MISS SMITH, MISS CHAMBERLIN

1. History of Education. Educational theories and systems from antiquity to the present day; the principal educators of each period; the influence of social and political conditions on education; educational aims and values; themes.

2. School Management. Conducting the recitation; discipline; class methods; correlation of studies; school visitation; reports and discussions; themes.

3. *Normal course; practice in teaching and school management; practical class work conducted by Seniors under direction of the instructor.

4. † Psychology.

5. ††Personal Development; Character; Ethics; Manners.

Of the above courses, No. 1 is given once a week during the fourth year; No. 2, once a week during the third year; No. 3, twice a week during the third year. No. 4 is given twice a week during the third year.

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*In Course 3 each Senior is required to deliver lectures and to conduct the class.

† Course 4 aims at giving the student a good elementary knowledge of empirical psychology from a thoroughly modern point of view. In the exposition of the subject the natural order of psychological development is followed, the various elements of the mental process being simply described and explained; and their relation to each other and function in the formation and growth of consciousness are shown. The psychological method pursued is that advocated and made use of by such living representative psychologists as James, Munsterberg, Stout, and others.

††Course 5 will be given once a week during second, third and fourth years. The works of Carlyle, Emerson, Ruskin Sir Arthur Helps and Edward Howard Griggs will be used for illustration and reference. The course is in part identical with course 12, Language and Literature.

Post Graduate Department

GRADUATES of the Emerson College of Oratory are offered a complete course of twenty periods per week of new and advanced work, and elective review work at their option.

Students who have received the diploma of graduation from the three years' course may enter the Post Graduate Department, and, upon completion of its courses, and upon the test of final examination, will receive the Professional and Teachers' Diploma.

Candidates for this diploma will be required to take twenty periods per week of new work and will be expected to devote two hours per week to private instruction to members of the Freshmen Class.

A course of twenty-five private and individual lessons is given to each candidate for the Professional and Teachers' Diploma.

TABULATED VIEW OF GROUPS AND COURSES OF ADVANCED WORK FOR THE POST GRADUATE DIPLOMA*

Group	Course	Subject	No. of Periods
I.	1	History of Oratory	1
II.	2	Voice Technique	1
III.	5	Critical Analysis	1
III.	6	Recitals	1
IV.	3	"Twelfth Night"	1
IV.	3	"Othello"	1
IV.	4	Old English Comedy	1
IV.	8	Theatrical Training	3
IV.	9	Impersonation	1
IV.	10	Platform Art	2
IV.	11	Private Lesson	1
V.	9	Educational Gymnastics	2
V.	10	Fencing	1
V.	13	Gesture	2
VI.	3	History of the Drama	1
VI.	6	Goethe's "Faust"	1
VI.	7	Carlyle, Emerson, and Ruskin	1
VI.	10	Browning and Tennyson	2
VI.	11	Lyric Poetry	1
VI.	13	History of Music	1
VII.	1	History of Education	1
VII.	6	Personal Development	1
		Total	29

*From these courses each applicant for the Professional and Teachers' Diploma will elect twenty periods of work each week. None of these courses will be given unless elected by four or more students.

Summer Sessions

BOSTON
FOUR WEEKS, BEGINNING JULY 6.

KNOXVILLE, TENN.
SIX WEEKS, BEGINNING JUNE 23.

DEAN SOUTHWICK, MR. TRIPP, MRS. SOUTHWICK
MRS. WILLARD, MISS SMITH

THE object of the summer sessions is to give an opportunity to professors, students, and teachers in public schools to become familiar with the principles of voice culture, gesture, and analysis as taught in this college. It affords teachers of elocution an opportunity for the discussion of subjects of interest to them, while ministers and all professional students gain much in knowledge of the powerful and effective use of the voice.

Credit for work done in the summer sessions will be allowed to students who enter the regular courses of the college.

Advanced classes will be organized, and studies so arranged that those who attend during successive summers may follow progressive courses and enter upon new work from year to year.

The Boston Session will be held in the beautiful new home of the college in Chickering Hall. Boston is a Mecca for summer visitors; its places of historic interest, its libraries and museums, its literary associations, its beautiful suburbs, its refreshing sea breezes, and the varied attractions of its harbor excursions bring thousands of pilgrims from all parts of the country. Students attending the Summer Session and desiring to study music can receive instruction in the mid-summer courses arranged at the New England Conservatory of Music.

The Southern Session will be held under the auspices of the Summer School of the South at Knoxville, Tenn. Pupils will have the advantage of connection with a finely equipped summer school devoted to instruction in language, literature, the sciences, and the arts. The location of the University, 1100 feet above the sea, in the broad valley of East Tennessee, surrounded by mountains, is unsurpassed for healthfulness and inspiring scenery. The University buildings stand in the beautiful Barbara park of forty acres, shaded and grass-covered, extending over the crest and sides of a high hill on the north bank of the Tennessee river, and commanding a magnificent view.

For further information respecting the summer sessions, address the Dean.

The Saturday Course

IN addition to the regular work upon Saturdays, special classes are arranged for those who cannot attend the college on other days. The course includes training for the voice and body, the principles of reading and delivery, and methods of teaching. Work is given for clergymen, lawyers, and teachers. There is also a special Children's class, on Saturdays.

Evening Classes

Evening classes in Vocal and Physical Training, Reading, Oratory, Extemporaneous Speaking, and Shakespeare will be organized November 1. Courses will be progressive, and credit for work accomplished will be given members who enter the regular college course.

Teachers and Readers

EMERSON COLLEGE graduates are teaching in leading institutions in all parts of the United States and in Canada, and a number even larger are engaged in successful and remunerative private work. Officers of colleges and schools desiring teachers are invited to visit the institution and to inspect the work of the classes, or to correspond with the Dean. Such inquiries will receive most careful attention.

Graduates are very prominent before the public as readers, and have been given leading places in the companies under the management of the entertainment bureaus.

Managers of Lyceums, concerts, and lectures may secure the services of readers on application to the Dean.

The various literary societies in connection with the college, together with the constant demand for readers in the city and vicinity, give opportunities for practice to properly qualified students.

Instruction

Class

WHILE in music and many other studies private teaching obtains the best results, in the study of oratory many years of experience have demonstrated that much better and more rapid results are obtained in class than in private instruction. Oratory is essentially a social matter, and can never be acquired in solitude.

All the drill work of the college is given in small classes, so that, notwithstanding the size of the institution, such is the number of its instructors and class-rooms, and such is the arrangement of its courses, that each student has the benefit of as much individual attention as could be afforded by a small school of inferior equipment, and, moreover, enjoys the advantage of work with the large staff of able specialists. All have the benefit of what each is doing, and in many exercises all can engage at the same time.

Written examinations and other tests of proficiency will be given in all subjects at the end of each year, and, in most departments, during each term.

Private

Each member of the Freshman Class, however, and each member of the Graduate Class who is a candidate for a diploma, will receive, in addition to class instruction, a course of twenty-five private and individual lessons. This special and personal teaching is not extra, but is included in the tuition of the courses. Thus the students have all the advantages of both class and private instruction. All have the daily attention of the Dean and assistant teachers.

Recitals*

RECITALS are held regularly every week during the entire course, the students of all classes reciting from their repertoire before their classmates. This work is in charge of the Faculty, and is designed to test the progress of the student in the regular class-work and to afford additional opportunities for platform practice. The annual public presentation of plays provides special training and further advantages for many students.

Societies

THE Emerson College Alumni Association, formed in 1889, holds annual meetings, and has already laid the foundation of a building-fund, secured the publication of the Magazine, and its members have in various ways helped to extend the influence of their Alma Mater.

The Southwick Literary Society, organized for the discussion of educational topics, the presentation of art recitals, and the promotion of helpful social relations, has had many years of useful existence. Through the efforts of this organization the College Library has been established.

One of the strong influences of the college is the Young Women's Christian Association. The object of this Association is to develop Christian character and to accomplish active Christian work. Devotional meetings are held on Friday at 2 P. M. each week at the college. Prominent pastors and other religious workers occasionally speak at these meetings; there is also an opportunity to hear good music. The Association gladly welcomes all new students and wishes to be of service to each.

*A catalogue of selections for recitation may be obtained by writing to Students' Supply Department, Emerson College of Oratory, Boston.

The Emerson College Magazine

THE Emerson College Magazine is issued by the Magazine Association. Its general purpose is to raise the standard of instruction in oratory throughout the country by bringing it into line with the most approved pedagogical methods. It also aims to elevate the literary character of the reading-platform, so that recitals shall become recognized as a vital interpretation of our best English and American authors. It publishes contributions from teachers, authors, graduates, and friends of the institution; criticisms of standard and current literature, especially that suitable for platform work; and news of interest in and about the college. Seven numbers are issued during each scholastic year.

Libraries

THE Emerson College has an excellent reference library. The students have access, free of charge, to the Boston Public Library, containing over 800,000 volumes. On certain days of each week the Boston Art Museum is free. This contains a large number of rare and beautiful works of art by the great masters of sculpture and painting, and has a department of archæology and antiquities which has but few equals. The advantages afforded to sojourners in Boston in the form of lectures and art exhibitions are well known. All the great artists of America, and those who visit this country from Europe, are every winter to be seen and heard in this city.

Requirements for Admission

APPLICANTS for admission to the college are required to present two or more testimonials of good moral character from persons of recognized standing. Applicants for the regular course must have had a high-school course or its equivalent before being graded as regular members of the graduating classes. They must present certificates of scholarship and standing from the schools most recently attended. In cases where the certificate is not presented, or is not conclusive evidence that the candidate has attained the standard prescribed, an entrance examination will be required.

Should the applicant be unable to present the required certificate or to pass a satisfactory examination, he may, nevertheless, at the discretion of the officers of the college, be admitted to the regular classes as a probationary student, on the condition that his deficiencies be made up by extra study. In this case he may continue in the work of the class during the first year of the course, if for physical or other sufficient reasons his progress in the work of making up deficiencies has been unavoidably delayed. Under no circumstances, however, will a student whose entrance requirements have not been made up be permitted to receive a diploma.

Deficiencies in preparatory work may be made up under skilled instructors at reasonable rates, while the student is pursuing the regular courses of the college.

Advanced Standing

Graduates of colleges of recognized standing may be given credit for work previously accomplished, and thus be enabled to complete the work of the three years in less time.

Graduates of other schools of expression, and students who have pursued advanced courses in oratory and elocution, may

also apply for advanced standing. In every instance the applicant is required to present credentials covering the work for which credit is asked, and to submit to an examination before a committee of the Faculty.

Special Students

Applicants who, instead of taking the regular prescribed course for graduation, desire to pursue elective studies as "special students" will be required to give evidence satisfactory to the Faculty that they are qualified to sustain themselves in the classes which they desire to enter, and that they have attained a grade of scholarship distinctly higher than the average standing of the regular students in those classes. No diploma or certificate will be given to any student who has not taken the regular course of the college. Special students are under the charge of a committee of the Faculty, and are subject to all the regulations of the college.

Diplomas

STUDENTS who have completed the full course of three years, embracing all the studies of the seven groups, including a minimum of fifteen hundred periods, and have passed satisfactory examinations, will receive the Diploma of Graduation.

All graduates of the Emerson College of Oratory who become members of the Post Graduate Class, and who complete a minimum of five hundred periods of required and elective work and pass satisfactory examinations, will receive a Professional and Teacher's Diploma.

Regulations

THE regulations are few and fundamental. A definite educational purpose on the part of all students is assumed. The college traditions stand for moral responsibility and earnest co-operation. No student will be received who fails to submit satisfactory letters certifying to his moral character. Any student who neglects the work of his class, or shows that he has no proper appreciation of his opportunities, or whose presence and influence are harmful to the institution, may be excluded at any time from the work of the college. In case of required withdrawal, no money will be refunded.

Both regular and special students are under charge of a Committee of the Faculty. Each student is under the particular supervision of a member of this Committee, who acts as his adviser. All students while pursuing courses at the institution are required to comply with such fundamental rules for their government as may be prescribed by the Officers of Supervision.

Every Freshman and special student, upon entering, is required to register, and is placed under the special charge of a Committee of the Faculty, each member of which acts as Adviser to a certain portion of the class. Each special student is required to submit his choice of studies to his Adviser, under whose general supervision his work is to be carried on.

After registration, which is required of *all* students at the beginning of each scholastic year, each student must submit his registration slip to the Treasurer and pay his tuition, or give satisfactory security for the payment of his term dues. He will then receive a card admitting him to a given course. Students will not receive instruction until they have secured these cards. Tuition paid for instruction, which a student, because of illness, has not received, will stand to the credit of said student until he is able to return and re-enter the classes. No money will be refunded except in cases of twelve months' illness.

Conferences between the Dean and representatives chosen by the several classes will be arranged each term, in order that matters of interest to the classes may be

brought formally or informally before the officers of the college for consideration, and the heartiest co-operation secured between the student body and the Faculty.

General examinations of all pupils are held at the end of each half-year by members of the Faculty in each department. A careful record of the progress of each pupil is kept, and, together with the examinations, determines the standing of the pupil for promotion or graduation.

Presence at morning chapel exercises is required of all students in the regular course.

Students are required to be prompt and regular in their attendance upon all classes in the courses upon which they have entered. Absence from class must be satisfactorily explained to the teacher in charge. A record of attendance will be kept, and lost lessons must be made up. It is hoped that parents and guardians will concur with the Faculty in their opinion of the inexpediency of granting leave of absence in ordinary cases.

All matters of college business must be arranged at the office and not with teachers.

No regular students are permitted to take work in or visit classes in advance of those in which they are graded.

The Medical Adviser will reserve certain hours each day for students who may desire to consult with him.

Patrons and friends of the school are cordially welcomed. They must register at the office, however, before being admitted into the classes. Students are not permitted to take visitors into classes and recitations, but are required in all cases to introduce them at the office, whence they will be conducted to classes, and be shown every courtesy.

Cost of Instruction

THE scholastic year is divided into two semesters of fifteen weeks each.

For each semester of attendance during the Three Years' course,	$75
For each semester of attendance during the Graduate course,	50
For pupils on Saturdays only, during the year,	40
Children's class,	25
Course of twenty lessons in evening class,	10
Diploma and graduation fee,	5
Entrance examination fee,	2
Physical examination fee,	2
* Matriculation fee, including subscription to the College Magazine and admission to general lectures, and to the annual course of evening recitals by leading platform artists,	3

Tuition must be paid in advance. Students are not allowed to remain in classes when term bills are not paid promptly.

A course of twenty-five private and individual lessons — twelve in the first semester and thirteen in the second semester — will be given without extra charge to each regular member of the Freshman class in addition to the class instruction. No member, however, can receive any private instruction unless his term bills have been paid. Weekly private lessons lost through delay in the payment of tuition, sickness or absence of the pupil will not be made up.

Graduate students will have the benefit of the added length of the scholastic year, and of twenty periods weekly of new and advanced work, and also elective review work at their option. They will be required to give two hours per week of private instruction, and will receive from members of the Faculty twelve private lessons during the first semester, and thirteen during the second semester. No

* Matriculation is required of all students, regular and special.

lesson lost through non-payment of the term tuition, absence, or failure to keep appointment will be made up.

There are no fees but those mentioned in "Cost of Instruction." All books and stationery may be purchased at the college.

Cost of Living

College Residences

A NUMBER of private houses have been secured and furnished as homes for the students. Although not under the business control of Emerson College they are personally supervised and directed by Mrs. Southwick. The object is to give the students the protection of a college dormitory, together with a home atmosphere and the service of a first-class boarding-house. Chaperones reside at each house, and, by special arrangement by parents, attendance upon young girls may be secured at any time. The social advantages of the college residences add much to the enjoyment of the students during their stay in Boston, and it is the effort of the management to make these residences as home-like as possible, and to bring the students and the college in closer touch.

Students who have had rooms assigned to them, may, if they desire, be met at the station by a representative from the college, who will conduct them directly to the college residences.

Special arrangements have been made with the Armstrong Transfer company to take charge of baggage and secure carriages for our students upon their arrival. Their agents may be found in all stations.

Circulars and full information may be had by addressing Department A, College Residences, Emerson College of Oratory.

The chief annual expenses of an undergraduate student, not residing at home, will be about as follows: —

For tuition,	$150
Room and board,	$150 to 350
Text-books, stationery, etc.,	15

Special Musical Advantages

THE EMERSON COLLEGE OF ORATORY takes pleasure in announcing an alliance with the New England Conservatory of Music of Boston, the foremost musical institution in America, through which many important advantages will be added to the curriculum of both schools, although each will preserve its own name, identity and integrity as in the past.

The Conservatory is now occupying its imposing and finely equipped new building, only a block from the Emerson College, and the schools are thus most conveniently located for the cooperative work that has been arranged, and which it is especially fitting that two schools of the size and scope of these institutions should unite in doing.

In forming this alliance, both schools feel that an important step forward has been taken in the cause of artistic education in America, each school standing, as it does, for the highest ideals and most efficient preparation in the special department of art it represents.

The general courses of the Conservatory, the lectures, recitals, and the valuable musical reference library, are open as freely to students of Emerson College as to the Conservatory pupils, and the two auditoriums of the Conservatory (both fully equipped for dramatic and operatic performances), will be used by the College, in addition to Chickering Hall.

The work of the Conservatory may be pursued in full courses leading to graduation, or in special courses, according to the inclination and capabilities of the pupil. The year-book containing an outline of courses will be sent on application.

Location

THE college is located at the new Chickering Hall, one of the handsomest and best appointed of Boston's new buildings. Situated on Huntington Avenue, near the corner of Massachusetts Avenue, it is easily accessible from all railroads leading into the city, and cars to all points pass close to its doors. Within five minutes' walk of the Fens, within eight minutes of the Public Library and the Museum of Fine Arts, and close beside the new Symphony Hall and the beautiful new hall of the Horticultural Society, the college home is in the artistic and literary centre of Boston.

The college opens each morning, during five days of every week in the scholastic year, at 9 A.M.

The Dean will be at the office of the college between 2 P.M. and 3 P.M. every day, beginning September 21.

For circular or further information, address

HENRY LAWRENCE SOUTHWICK, Dean.

CALENDAR

For 1908 and 1909

Registration Day

Monday, Sept. 28, 1908.

First Semester

Opens Tuesday, Sept. 29, 1908; Autumn Recess, Nov. 26 to Dec. 1, 1908; Winter Recess, Dec. 18, 1908, to Jan. 5, 1909; Mid-Year Examinations, Jan. 19-23, 1909; First Semester closes Jan. 23, 1909.

Second Semester

Opens Tuesday, Jan. 26, 1909; Spring Recess, March 13, 1909, to March 23, 1909; Final Examinations, May 4-8, 1909; Second Semester closes May 14, 1909.

Summer Session

At Boston, Mass., opens July 6, 1908, closes July 31, 1908.
At Knoxville, Tenn., opens June 23, 1908, closes July 31, 1908.

Students for 1907-8

POST GRADUATE CLASS

Appelgate, Susan
New Jersey

Brennan, Mary Rose
Massachusetts

Carter, Adelaide
Massachusetts

Casseday, Nellie Clare
West Virginia

Cowen, Jennie L. F.
Massachusetts

Coyne, Vertie Agnes
Maine

Fox, Edna Mae
Iowa

Germonde, Maudelle M.
Ohio

Goyne, Lou Mears
Pennsylvania

Hammond, Helen S.
Connecticut

Hastings, Edith R.
Maine

Hatch, Mary Brownlow
Massachusetts

Hirschler, Henry
Oklahoma

Johnson, Marion Christina
Maine

McKie, George McFarland
North Carolina

McNeel, Anna Balch
Washington

Parlin, Mary H.
Massachusetts

Porter, Katherine A.
Ohio

Shaw, Jessie Delano
New Jersey

Sibilla, Clara L.
Michigan

Sleight, Harriet Colfax
Indiana

Thomson, Hugh Monteith
Michigan

Tiller, Antoinette Banks
Georgia

True, Frances Dora
Maine

Wheeler, Charlotte Mae
Vermont

Williams, Blanche Nannette
Illinois

SENIOR CLASS

Archibald, Jennie Katherine
Nova Scotia

Arguello, Jessie
Wisconsin

Babcock, Corinne
Massachusetts

Baker, Elisabeth M.
Massachusetts

Bannon, Beatrice Palmer
New York

Bartow, Mary Bell
West Virginia

Beales, Bessie
Canada

Bean, Mary S.
Kansas

Belcher, Florence Isola
Massachusetts

Blood, Edith M.
New York

Bradstreet, Eulalie
New York

Chaffee, Marguerite
Tennessee

Childs, Agnes Atherton
Massachusetts

Clarke, Mary Louise
Maine

Cowan, Elinore Rose
Massachusetts

Crichton, Josephine Adele
Nova Scotia

Curtiss, Golda Tillapaugh
Connecticut

Daly, Alice Lorraine
Minnesota

Davison, Everett H.
Vermont

Farr, Charles Elliott
New York

Flint, Maude Violanta
New York

Fulton, Margaret Agnes
Nova Scotia

Garvin, Grace
New York

Gill, Anna C.
Pennsylvania

Griffith, Eva B.
Ontario

Hahne, Eda
New Jersey

Hammond, Edna May
Massachusetts

Hanno, Myra Louise
New Hampshire

Hardenbergh, H. Elizabeth
New York

Harrington, William G.
Massachusetts

Havener, Ethelind Beatrice
Maine

Haynes, Clara Viola
Ontario

Heinemann, Lita Adele
Wisconsin

Hobart, Ruth C.
New York

Hodgkin, Blanche A.
New York

Hogan, May F. B.
Massachusetts

Holland, Ethelyn Flora
Massachusetts

Horne, Mary Lockhart
Canada

Ingalls, Winifred Pearl
New Hampshire

Jacoby, Cora E.
New Jersey

Jennings, Hazel Forsythe
Massachusetts

Jones, Grace Erminie
Pennsylvania

Keppie, Elizabeth E.
Rhode Island

Kimball, Marion
Massachusetts

Lawson, Gertrude Maude
Vermont

Lenk, Lena Winifred
Massachusetts

Lynch, Katherine V.
New York

Monroe, Mary Campbell
New York

Moore, Forrest Holeman
New Hampshire

Morriss, Mary Maud
Texas

Myser, Grace E.
Ohio

Nickles, Elizabeth Bryson
South Carolina

Perkins, Floris Jeannette
Mississippi

Phillips, May Lovena
New York

Powers, Ailene M.
Colorado

Rackham, Henrietta
Prince Edward Island

Rand, Marguerite
Massachusetts

Reagan, Kathryn E.
New York

Reed, Grace Sammis
New York

Reid, Lena Maude
Mississippi

Rickey, Lois Harvey
Massachusetts

Rogers, Mary Cushing
Pennsylvania

Ross, Emma Jewell
Arkansas

Ross, May
New Mexico

Sanborn, Lena Alfreda
Massachusetts

Sander, Anna
Washington

Scates, Eva Winnifred
Maine

Schenkel, Esther L.
New York

Scott, Laura Mildred
Massachusetts

Sharp, Kathryn Harris
New Jersey

Simmons, Alice Estelle
Maine

Smith, Agnes G.
New York

Smith, Maude L.
Maine

Sparks, William Alonzo
Montana

Suter, Nellie Mae
New York

Thayer, Edith
Massachusetts

Thompson, Caroline R.
Massachusetts

Thompson, Grace Augusta
Massachusetts

Tracy, Katharine Marie
Massachusetts

Trow, Allie
Vermont

Turner, Nancy May
Massachusetts

Tyler, Helen Mae
Rhode Island

Waggoner, Lillian E.
Pennsylvania

Wheeler, Leola
Missouri

Whitney, Hester Mae
Massachusetts

Wiggin, Edith
Massachusetts

JUNIOR CLASS

Bean, Helen Mary
New Hampshire

Blodgett, Ruth Louise
Georgia

Bowlus, Nettie Virginia
Illinois

Boyden, Blanch Edith
North Dakota

Browne, Janie
North Carolina

Carl, Catherine E.
New York

Carpenter, Bertha Eleanor
New York

Clark, Mildred Lydia
Rhode Island

Clute, Helen Roxbury
New York

Conant, Helen Mabel
Massachusetts

Cook, Luella V.
New York

Corthell, Grace Standish
Massachusetts

Curtis, Helen Irene
Pennsylvania

Dondero, F. Esther
Connecticut

Dunton, Mildred Roberts
Massachusetts

Ellis, Mary Isabel
New York

Farron, Minnie A.
Connecticut

Fisher, Amie Adelaide
Massachusetts

Forbes, Mildred Pearl
Massachusetts

Foster, Maude
Georgia

Goudey, Ellen Alwater
Massachusetts

Gretsch, Helene
New York

Hall, Mary Christina
Vermont

Hammond, Susie Belle
Massachusetts

Harter, Ruth Ethel
Pennsylvania

Haynes, Melda
Alabama

Heusch, Maude Malinda
Ohio

Hixon, Rena Mae
Massachusetts

Hopson, Ruth
Alabama

Jaynes, Marguerite
Ohio

Jencks, Mabel Victoria
Illinois

Kelley, George Francis
Connecticut

Kelly, Katherine W.
Ohio

Kievenaar, Alice Frances
Massachusetts

Kimberley, Rhea Nell
Ohio

Kuper, Gretena
Nebraska

McDannel, Henrietta Sybilla
Maryland

MacIntyre, Lizzie Annette
Ontario

McKenna, Ethel Alice
Massachusetts

MacKenna, Frank Gamble
Massachusetts

Mann, Anna
New York

Marchant, Ernest A.
New York

Martin, Marcella
Pennsylvania

Maxwell, Josephine
Indiana

Muzzy, Bertha Leona
Massachusetts

Page, Mildred French
New Jersey

Richardson, Minnie-Reese
District of Columbia

Righter, Lillian
Indiana

Robinson, Marguerite Grace
Vermont

Rombough, Marguerite Isabel
New York

Severy, Enid M.
Massachusetts

Simpson, Marietta Tessa
Idaho

Sinclair, Winifred
Nova Scotia

Slifer, Mary Rebecca
New Jersey

Smith, Lena M.
New York

Stillman, Lila Belle
Pennsylvania

Thomas, Daisy May
Massachusetts

Thomas, Elsie
Ohio

Wainright, Lucinda V.
New Jersey

Wakefield, Robbie P.
South Carolina

Webster, Urma Maie
North Carolina

Williams, Maude Jessie
Vermont

Wright, Berenice Ella
Illinois

Zura, Rosella
Rhode Island

FRESHMAN CLASS

Adams, Ruth Viola
Connecticut

Albertson, Marguerite Ray
New Jersey

Allen, Addie Jane
New York

Barrett, Pearl L.
New York

Brigham, Warren Ballou
New York

Brooks, Dealsy Ione
California

Brown, Grace Edith
Vermont

Brown, Kathleen Banks
Pennsylvania

Bruggeman, Alma
Pennsylvania

Cady, Beulah Diantha
New York

Carter, Willie Ewing
Georgia

Chesney, Janet Richardson
Connecticut

Clogston, Bertha Leonora
Vermont

Clowes, Edna Allison Van
Montana

Conklin, Margaret Lanphere
Massachusetts

Corbin, Ellene Blodgett
Massachusetts

Coss, Florence Irene
Ohio

Crogman, Ada
Georgia

Davidson, Alice Jessenia
Maine

DeGraff, Mildred S.
New York

Ebeling, Louise G.
New York

Fiske, Bertha Whitehead
Connecticut

Gannon, Mable Rice
New York

Gaylord, David Everett
Nebraska

Goldsmith, Emma B.
New York

Goodnow, Ramona Putnam
New Hampshire

Griffin, Elise R.
Pennsylvania

Hodgdon, Christine Frances
Massachusetts

Hubbell, Gertrude
New York

Hunt, Flavilla May
Vermont

Jones, Edith Linley
Minnesota

Jones, Marie Margaret
New York

Knight, Florence E.
Kansas

Knight, Otis Earl
Texas

Lane, Grace Marie
Illinois

Loveland, Bernice Louise
Connecticut

Marston, Mary Alice
Maine

McIlrath, William R.
Illinois

McKinney, Merl
New York

McNally, Agnes
Massachusetts

Merrell, Irene Elizabeth
Connecticut

Moore, Alvira E.
Massachusetts

Morrill, Charles William
Massachusetts

Morse, Ruth Inez
Vermont

Munro, Nellie Felter
New York

Novotny, Annetta Flora
South Dakota

Paterson, Mary Lois
Vermont

Petty, Veroqua Sheldon
New York

Poppler, Leonore Hildreth
Minnesota

Powers, Jessica Minerva
Massachusetts

Rieed, Nathan Edward
Texas

Rudisill, Alice Mae
Pennsylvania

Ryan, Katherine Gertrude
Montana

Sandiford, Alice
Massachusetts

Schiff, Fanny
New York

Shine, Bertha Hazel
Florida

Sinclair, Allan Wilbert
New York

Smith, Ida Faye
Indiana

Staufft, Pocahontas M.
Pennsylvania

Stewart, Eugene V.
Massachusetts

Stoop, Eva Louise
New Brunswick

Story, Eunice Fay
Massachusetts

Swett, Archie Milton
New Hampshire

Thomas, Edna High
Alabama

Towne, Hugh William
New Hampshire

Uptegrove, Edna
Connecticut

Weaver, Marguerite Virginia
Alabama

Whistler, Ruth Merle
South Dakota

Woodbury, Fanny Elizabeth
New Hampshire

Wright, Ina Mary
New Jersey

SPECIAL STUDENTS

Angellotte, Marion Polk
California

Bitler, Susan Grace
Missouri

Carmody, Charlotte Kirk
New York

Carpenter, Emma J.
Massachusetts

Clark, Alfred B.
Massachusetts

Douglas, Grace Evans
Massachusetts

Fiel, George H.
Massachusetts

Fleurie, Edna P.
Pennsylvania

Fogg, Hazel Jessamine
Connecticut

Foss, Elizabeth
Massachusetts

Gray, Nina E.
Ohio

Greif, Josephine E.
Ohio

Hale, Bertha
Massachusetts

Howendobler, Sybil Lourana
Oklahoma

Hurt, Mary
Tennessee

Irish, Eleanor
Georgia

Kent, Maude Grant
New York

Larson, Olive V.
Illinois

McElveen, Eva L.
Massachusetts

May, Ellen Teresa
Minnesota

Moench, Kate Gordon
Massachusetts

Myers, Halley
Missouri

O'Brien, Lillian
Massachusetts

Patten, Mary E.
Massachusetts

Rennison, Mary
Massachusetts

Saleski, Reinhold Eugene
Connecticut

Smith, Frederick Joseph
Massachusetts

Taylor, John Adams
Massachusetts

Thayer, Miriam
Massachusetts

Trask, Howard H.
Massachusetts

Zuver, Minnette
Pennsylvania

SATURDAY STUDENTS

Barry, Agnes E.
Massachusetts

Bigelow, Dorothy
Massachusetts

Clough, Laura C.
Massachusetts

Flint, Albert F.
Massachusetts

Foristall, Olive Emma
Massachusetts

Haigh, Edna Viola
Massachusetts

Hinckley, Florence S.
Massachusetts

Hoffmann, Alma
Massachusetts

Hutchinson, Myrtie May
Massachusetts

Jackson, Hugh Stoner
Massachusetts

McNally, Orissa E.
Massachusetts

Moeckel, Rosa H.
Massachusetts

Montague, Frank Gerard
Massachusetts

Mulcahy, Annie M.
Massachusetts

Murphy, Marie M.
Massachusetts

Noonan, J. Adelaide
Massachusetts

Orcutt, Mildred Eleanor
Massachusetts

Ordway, Mattie Crocker
Massachusetts

Quimby, Ruth
Massachusetts

Sexton, Alvin Eustace
Massachusetts

Shaw, Alice E.
Oregon

Sheldon, Morton P.
Canada

Strickland, Margaret Elizabeth
Massachusetts

Whittemore, Fannie C.
Massachusetts

Wilkins, Helen Esther
Massachusetts

Woods, Angeline May
Massachusetts

Wyzanski, Essner R.
Massachusetts

Yarger, Clara Alice
Massachusetts

EVENING CLASS

Bowen, Adaline
Massachusetts

Bowen, Mary L.
Massachusetts

Brady, Alexander
Massachusetts

Bressenham, Ella L.
Massachusetts

Corthew, Fred D.
Massachusetts

Covage, Elizabeth
Massachusetts

Crunkshank, Margaret
Massachusetts

Fuller, Elbertus E.
Massachusetts

Gold, Maurice
Massachusetts

Hart, Charles
Massachusetts

Hill, F. F.
Massachusetts

Holcomb, C. S.
Massachusetts

Igo, Beatrice
Massachusetts

McLean, Bertha
Massachusetts

McNally, Agnes
Massachusetts

McNally, Orissa E.
Massachusetts

Moss, Leo
Massachusetts

Nasbey, Arthur E.
Massachusetts

Steine, ———
Massachusetts

Thompson, Chester E.
Massachusetts

Wagner H. B.
Massachusetts

SUMMER SCHOOLS

Abbott, Mrs. W. L.
Mississippi

Adams, Lotie M.
Texas

Alcorn, Nora E.
Kentucky

Bailey, Mrs. C. W.
Tennessee

Baker, Minnie
Tennessee

Bridges, Bertha E.
Illinois

Bright, Caroline
Alabama

Brooberg, Ethel Seraphia
Minnesota

Brown, Myra Lee
Texas

Bryan, Willie Mai
Tennessee

Bryant, Ila May
South Carolina

Bouldin, Laura
Alabama

Bowen, Loula
Texas

Campbell, Bertie
Mississippi

Carter, Adelaide
Massachusetts

Carter, Irene A.
Mississippi

Chandler, C. V.
Tennessee

Christian, Grace
Mississippi

Clark, Francis O.
Kentucky

Clement, Jean Frances
Massachusetts

Collier, Elizabeth Browne
New York

Coolidge, Elizabeth
Tennessee

Cooper, May
Arkansas

Cowen, Jennie L. F.
Massachusetts

Davis, Helen
Georgia

Deason, Florence
Mississippi

Dexter, Lena W.
Massachusetts

Dowd, W. J.
Georgia

Dowd, Mrs. W. J.
Georgia

Duren, Mabel
Georgia

Ebeling, Louise G.
New York

Eichler, Menahem Max
Massachusetts

Exum, Sue
Mississippi

Farley, Mary
Florida

Fleck, Jessie E. S.
New York

Fogelsong, Mrs. Laura T.
Tennessee

Fulghum, Lula V.
Georgia

Gannon, Mable Rice
New York

Garr, Zaide
Georgia

Goodspeed, Orinda F.
Nova Scotia

Grainger, James M.
Tennessee

Grasse, Annie Sue
Alabama

Gruneberg, F. H.
Tennessee

Hall, Glennie L.
California

Harding, Eleanor
Mississippi

Hardy, Rosa M.
Tennessee

Harrington, William G.
Massachusetts

Harris, Pearl
Tennessee

Hatches, Augusta
Florida

Henderson, Gertrude E.
Tennessee

Hill, Nola R.
Kentucky

Hines, Beulah
Tennessee

Hobert, Ruth C.
New York

Hooks, Mary W.
Florida

Hoskins, Eliza
Arkansas

Hughes, Ollie V.
Alabama

Hunter, Loula B.
Tennessee

Hutchinson, Anna
Oklahoma

Jackson, Ethel
Georgia

Jackson, Jennie
Georgia

Jensen, Ellen Marie
Massachusetts

Johnson, Marion C.
Maine

Jones, Belle
Georgia

Jones, Flora
Tennessee

Jones, John C.
Kentucky

Keinsey, Paul
Georgia

King, Annie Bruce
Kentucky

Knaff, Margie
Tennessee

Krammer, Beatrice
District of Columbia

Laird, Janie
Georgia

Lane, Blanche Van Dorn
New York

Leech, J. B.
Kentucky

Levy, Edna
Louisiana

Lewis, S. A.
Tennessee

Liggett, Sallie K.
Tennessee

Link, Mrs. W. F.
Tennessee

Long, Nellie
Alabama

Mann, Sallie J.
Tennessee

Manning, Margaret H.
Massachusetts

McColl, Margaret
Tennessee

McColloch, Mamie
Texas

McDermott, Mrs. L. A.
Alabama

McDowell, A. Evalan
Georgia

McDowell, Sara
Georgia

McDuffie, Lore
Georgia

McElroy, Margaret
Alabama

McGinley, Minnie L.
Tennessee

McKinnon. Elizabeth
Florida

McMillan, Nannie
Mississippi

McNew, E. O.
Texas

McNew, Mrs. E. O.
Texas

McNelly, Esker E.
Tennessee

Minnis, Ethel B.
Tennessee

Moose, Beth
Arkansas

Morgan, Kate
Georgia

Morris, Antoinette E.
Massachusetts

Morrow, Clyde
South Carolina

Morrow, Cornelia
Pennsylvania

Murphy, Eugene M.
Alabama

Nickles, Elizabeth
South Carolina

Parlin, Mary H.
Massachusetts

Parmlee, Ruth E.
Tennessee

Pevey, Annie C.
Mississippi

Plummer, Eeva Marguerite
Washington

Preston, Amy F.
Tennessee

Randall, Elizabeth L.
Massachusetts

Ray, Mrs. David G.
Tennessee

Ray, Willie E.
North Carolina

Redd, Mary E.
Alabama

Reynolds, Jennie
Georgia

Rhea, Lillian
Tennessee

Rhea, Nelle
Tennessee

Rice, Emma L.
Tennessee

Richardson, Susie
Georgia

Rivenburgh, Maude L.
New York

Robinson, Araminta
North Carolina

Roes, Adelaide E.
Maine

Rogers, Lois D.
Georgia

Searle, Ellis C.
Kentucky

Smith, Fannie B.
Tennessee

Smith, Ora
Texas

Sparks, William Alonzo
Montana

Spints, Earl M.
Illinois

Stewart, Laura V. C.
New Jersey

Stones, Mary
Florida

Stoop, Eva Louise
New Brunswick

Taulbee, Maggie D.
Kentucky

Thomas, Eliza M.
Illinois

Trent, Annie V.
Tennessee

Trigg, Laura
Texas

Trotter, Miss Willia
Alabama

Turnley, Mary H.
Florida

Vickery, Mattie A.
New Hampshire

Walker, Mary L.
Mississippi

White, Elizabeth C.
Massachusetts

White, Grace
Tenness

Whitney, Hester Mae
Massachusetts

Whitson, Mabel
Tennessee

Wilkinson, Etna
Texas

Wilkinson, Kate
Tennessee

Wolfe, Ada Elmira
Illinois

Wright, Penelope Bryan
North Carolina

Wynns, Sallie D.
Florida

No record is kept of private pupils.

Alumni Association

Officers

Charles W. Kidder, '89, President
Mary L. Sherman, '93, Vice-President
Priscilla C. Puffer, '98, Secretary-Treasurer

EXECUTIVE COMMITTEE

Phineas P. Field, '83
Jessie E. Southwick, '85
Lilia E. Smith, '89
Walter B. Tripp, '89
Maud Gatchell Hicks, '93
Edith Whitmore, '93
Charles W. Paul, '97
Theresa Kidder, '98
Stella Ripley McKenzie, '02
Helena Richardson, '03

ASSOCIATION meetings, with reception and banquet, are held in Boston each year in connection with the graduation exercises. The date, for 1908, will be May 13.

Alumni meetings are held frequently at the college, and members of the association are invited to visit regular classes which may be in session before the hour of the meeting.

It is desired that information concerning past members of the college be sent to the Registrar of the Emerson College. Graduates and former students are requested to send him immediate notification of any change of address. A copy of the Annual Catalogue will be sent to any addresses furnished for this purpose.

CHARLES WINSLOW KIDDER, Registrar,
Emerson College of Oratory.

List of Text Books Used in the College.*

FRESHMAN YEAR.

Masterpieces of British Literature. (Houghton, Mifflin & Co.) Price $1.00
Expressive Voice Culture. Jessie Eldridge Southwick. Price $ .75
An Outline of Vocal Physiology and Bell's "Visible Speech." Charles W. Kidder. (Published by Author). Price $ .60
A Student's History of English Literature. W. E. Simonds. (Houghton, Mifflin & Co.) Price $1.25
Composition and Rhetoric. Kavana and Beatty. Price $1.00
Evolution of Expression. Charles W. Emerson. Four Volumes. Each $ .50
Quentin Durward. Charlotte M. Yonge. (Ginn & Co.) Price $ .50
Physical Culture. Charles W. Emerson. Price $2.00
Julius Cæsar, Shakespeare. Edited by William J. Rolfe. Price $ .55

JUNIOR YEAR.

The Theory of Sound in its Relation to Music. Blaserna. (D. Appleton & Co.) Price $1.50
An Outline of Vocal Physiology and "Bell's Visible Speech." Charles W. Kidder. Price $ .75
Evangeline, Longfellow. (Houghton, Mifflin & Co.) Price paper $0.15, cloth $0.25
Forms of English Poetry. Charles F. Johnson. (American Book Co.) Price $1.00
Composition and Rhetoric. Kavana and Beatty. Price $1.00
The Lady of the Lake. Scott. (Edited by William J. Rolfe). Price paper $0.30, cloth $0.75
Golden Treasury of Songs and Lyrics. F. T. Palgrave. (Macmillan & Co.) Price $ .25
Les Miserables. Victor Hugo. Edited by Sara E. Wiltse. (Ginn & Co.) Price $ .90
Aucassin and Nicolette. (Thomas B. Mosher). Price $ .25
Macbeth, Shakespeare. Edited by William J. Rolfe. Price $ .55
Hamlet, Shakespeare. Edited by William J. Rolfe. Price $ .55
The Taming of the Shrew, Shakespeare. Edited by William J. Rolfe. Price $ .55

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*A Catalogue of selections for recitation may be obtained by writing to Student's Supply Department, Emerson College of Oratory, Boston.

N. B.—Publishers or series in brackets ( ); authors' names except very prominent ones (Carlyle, Ruskin, etc.) with initials of full name.

SENIOR YEAR.

The Function of Criticism. Matthew Arnold.
and
Essay on Style. Walter Pater. (Macmillan & Co.) Price $ .70

Old English Ballads. Gummere. (Ginn & Co.) Price $ .80

Keats's Poems. Edited by Arlo Bates. (Ginn & Co.) Price $ .70

Hamlet, Shakespeare. Edited by William J. Rolfe. Price $ .55

As You Like It, Shakespeare. Edited by William J. Rolfe. Price $ .55

Enoch Arden. Tennyson. (Riverside Literature Series.) Price $ .15

Talks on Psychology and Life's Ideals. Wm. James. (Henry Holt & Co.) Price $1.50

Sartor Resartus. Carlyle. (Temple Classic Edition.) Price $ .55

Sesame and Lilies. Ruskin. (Archway Book store) Price $ .15

Parliamentary Manual. Hollister. Price $ .50

Elements of Psychology. Thorndike. Price $1.50

POST-GRADUATE YEAR.

Heroes and Hero Worship. Carlyle. Any complete edition.

Golden Treasury of Songs and Lyrics. F. T. Palgrave. Macmillan & Co.) Price $ .25

Othello, Shakespeare. Edited by William Rolfe. Price $ .55

Twelfth Night, Shakespeare. Edited by William J. Rolfe. Price $ .55

Browning. "Camberwell Edition," Vols. I & IV. (T. Y. Crowell & Co.) Each $ .55

Tennyson. "Cambridge Edition." (Houghton, Mifflin & Co.) Price $1.50

Rossetti. "Astor Edition." Price $ .35

Shakespeare and his Predecessors. J. A. Symonds. Price $2.00

Faust, Goethe, translated by Bayard Taylor. (Houghton, Mifflin & Co.) Price $2.50

Selections from DeQuincey. M. H. Turk. (Athenæum Press Series.) (Ginn & Co.) Price $ .75

Nature, Lectures and Addresses. Emerson. (Cambridge Classics.) (Houghton, Mifflin & Co.) Price $1.00

Sartor Resartus. Edited by MacMechan. (Athenæum Press Series.) (Ginn & Co.) Price $ .80

The Voice and Spiritual Education. Hiram Corson. (Macmillan & Co.) Price $ .60

The Aims of Literary Study. Hiram Corson. (Macmillan & Co.) Price $ .60

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DEUS PROTECTOR NOSTER